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UNIVERSITÉ DU QUÉBEC À MONTRÉAL

LES ACTIONS MNÉMONIQUES DU CORPS:

EXPLORATIONS PHOTOGRAPHIQUES ET VIDÉOGRAPHIQUES

DE LA RELATION ENTRE L'IMAGE ET LA PERFORMANCE

MÉMOIRE-CRÉATION

PRÉSENTÉ

COMME EXIGENCE PARTIELLE

DE LA MAÎTRISE EN ARTS VISUELS ET MÉDIATIQUES

PAR

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MARS 2013

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MNEMONIC GESTURES OF THE BODY:
PHOTOGRAPHIC AND VIDEOGRAPHIC EXPLORATIONS
OF THE RELATIONSHIP
BETWEEN THE IMAGE AND LIVE PERFORMANCE

THESIS

PRESENTED IN PARTIAL REQUIREMENT OF
THE MASTER OF VISUAL AND MEDIA ART

BY

HyeKyong Yun

MARCH 2013

REMERCIEMENTS

I am very grateful to Paul Landon, my research director, for his encouragement. His knowledge and thoughtful assistance was great help for my research during the master's program.

I am also grateful to David Tomas and Manon De Pauw, the jury members, for their generous gesture for the proposal.

I am particularly grateful to Marjatta Oja, for her support and helpful advice. She is a professor at KUVA in Helsinki and we had a class together when I was an exchange student.

I thank all the professors of ÉAVM at UQÀM that I met during the master's program. I also thank Kesso Line Saulnier, Philippe Hajjar, and Carole Dubois for their suggestions and assistance.

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RÉSUMÉ

Une fois que le corps se souvient d'un geste, les gestes répétitifs ne deviennent pas (in) conscient?

Mon approche de la démarche artistique est de (re) produire ou démystifier les souvenirs et les expériences passées. Cela peut être accumulée par des gestes répétitifs. Le corps archive ces gestes sur une période de temps. En tant qu'artiste, je matérialise ces gestes mnémoniques dans une forme d'art. Parce que ces gestes sont perçus comme une image, mon premier réflexe a été d'utiliser la photographie, mais ma pratique s'est déplacée vers la vidéo et la performance. J'ai exploré la notion de temps et l'idée du geste mnémonique en examinant divers médias.

Questionner les gestes répétitifs du corps conduit à d'autres questions: Qu'est-ce que je peux faire pour tenir une temporalisation et spatialisation de l'art dans une image? Si l'accumulation du temps devient la mémoire et que le corps se souvient de cette mémoire, que puis-je, en tant qu'artiste, faire pour (re) présenter ces idées dans une pratique artistique?

Dans la série *Geste Mnémonique* ainsi que dans mes projets récents, je voulais trouver la relation entre l'image et la performance tel que défini à travers les gestes mnémoniques du corps. J'ai obtenu le résultat par le biais de diverses méthodes de présentation. Je me questionnais à savoir comment fonctionne le corps comme un dispositif, et, si le corps est l'archive de la mémoire, comment exprimer les gestes mnémoniques avec les différents médias.

Ma méthodologie de recherche pour explorer le sujet consiste à se référer aux textes théoriques et aux œuvres d'art pertinentes. En outre, en produisant mes propres œuvres d'art, j'approfondis mes idées et ma recherche.

MOTS CLÉS

DURÉE, DISPOSITIF, GESTE MNÉMONIQUE, CORPS, DOCUMENTATION

SUMMARY

Once the body remembers the gesture, do the repetitive gestures become (un)conscious?

My approach of artistic process is to (re)produce or demystify the past memories and experiences. This can be accumulated by repetitive gestures. The body archives these gestures over a period of time. As an artist, I materialize these mnemonic gestures into an art form. Because these gestures are perceived as an image, my first reflex has been to use photography, but I have gradually shifted to video and live performance. I have explored the notion of time and the idea of mnemonic gesture by examining various media.

Questioning the repetitive gestures of the body led to other questions: What can I do to hold a temporalization and spatialization of art in an image? If the accumulation of time becomes memory and the body remembers that memory, what can I, as an artist, do to (re) present these ideas in artistic practice?

Throughout the series *Mnemonic Gesture* and in recent projects, I wanted to find the relationship between image(s) and live performance as defined through the mnemonic gestures of the body. I obtained the result of various methods of presentation. I wanted to obtain the answer from these questions: How does the body function as an apparatus? And if the body is the archive of the memory, how is my intention to use mnemonic gesture expressed by different media?

My research methodology consists of exploring the subject by referring to relevant theoretical texts and art works and by producing my own art works.

KEYWORDS

DURATION, APPARATUS, MNEMONIC GESTURE, BODY, DOCUMENTATION

INTRODUCTION

I wanted to explore the notion of the apparatus, the body, and the archive of
THE MEMORY BY MNEMONIC GESTURE IN VARIOUS PROJECTS.

My approach to performance is based on the assumption that my personal memory is expressed and also transmitted through the form of the body's gestures: movements that are the subconscious reflection of the memory. The special character of this kind of language and the messages it transmits can best be manifested through a performance, whether it be in a photograph, in repetitive/delayed video transmission, or live in the flesh.

During the master's program, I explored the issues of live documentation/dualities of time, the role of the spectator, mnemonic gestures with different media such as photography, video with live performance and live performance. In a variety of projects, I used the body as an apparatus and the body functioned as an archive of the memory. The body's existence was often transmitted to a time-based media, such as video and live performance. Photo series (*Mnemonic Gesture I* [2010]) and video with live performance (*Circle 2011* [2011], *Mnemonic Gesture II, III* [2011] and *JUMPJUMPJUMP* [2012]) were also live documentation.

This thesis contains information on the processes of my projects. I also refer to theoretical texts, quoting relevant passages in order to reinforce my ideas on mnemonic gesture of the body. This is how I investigate what I want to research and this method helps me to analyze the work.

In Chapter I, I explore the notion of "copy and paste" by examining the photographic series, *Mnemonic Gesture I* (2010). This was a series of large inkjet photographic images exhibited at Verdun Cultural Centre in 2012. Concepts that are discussed in this chapter

are performing in front of the camera and using photographic images as evidence and—keeping focus on the relationship between photography and performance—the idea of participation.

In Chapter II, the duration of time and thickness of time is examined through performance pieces *Circle 2011* (2011) and *Mnemonic Gesture II and III* (2011). *Circle 2011* (2011) is a real-time performance with video and *Mnemonic Gesture II, III* (2011) are live performances with groups of people in which various notions of time are explored. These performances were part of an event at UQAM and during an artist-in-residence program at Arteles in Finland. These brought forward the issues of participation and the role of the spectator. However, in this chapter, I will concentrate on the idea of time. The spectatorship will be discussed in the following chapter.

After my first experience with different notions of time, I wanted to explore more complex ideas of time by producing works as live performance. In Chapter III, “dimensionless time” and different temporalities will be examined by looking at my most recent works. *JUMPJUMPJUMP* (2012) is a live performance with video and was a part of the presentation of Forum de Recherche in 2012. There are also two other recent works (which have not yet been completed): *Wave-Gangangsullae* (2012) and *A Troll* (2012). I will explain the processes of these projects and the proposed forms of their presentation in this chapter. Finally, I will examine the notions of live documentation and spectatorship. I ask myself the following questions: What is live documentation? Can live performance be live documentation?

Participation in performance is also explored. The role of the spectator will be examined in certain projects. Questions will be asked, such as: Is the role of spectator important? What is the role of the spectator in an artwork, especially in live performance?

DEFINITION

Certain words that I am using in this text need to be defined because they may contain other interpretation than the original meaning.

IMAGE

Because I trained as a photographer, I think of image as a “still” image. But during the master’s program, I examined videographic “still” images. Usually, videographic images are fluid, but I use video as a device to present real-time images. For example, in *Circle 2011* (2011), I use a camera to transmit real-time images of the body to the TV monitor on the other side of a wall.

I used to classify images as a “still” and “moving”, but this classification is no longer necessary. Image is just image as a visual representation.

TIME / MEMORY

Photographic time was explored throughout the photographic series *Mnemonic Gesture I* (2010). The moment of pressing the button is the present but soon becomes the past. The moment freezes. This moment includes the future that is expected when the image becomes the print. The process of producing photo images is a dialogue between me in the past/present and me in the future.

In recent projects including *JUMPJUMPJUMP* (2012), I examined a different temporality: pre-recorded images and real-time images of the body. Without documenting it, this live performance only remained in the memory of the artist and the audience who experienced it.

Related to the idea of memory and body, I use the body as one of the devices to present the idea of time / memory.

BODY

I, an Asian woman, use my body in many projects, so the issue of identity is always present. In *Mnemonic Gesture II* (2011), my gesture transmitted to other people. But the group of people, who resembled me and had the same costume and hair style, became a group of myself. The issue of identity was not addressed, but subconsciously contained the issue/question in *Mnemonic Gesture II* (2011) and in many other projects, such as *Circle 2011* (2011) and *Wave-Gangangsullae* (2012).

(UN)CONSCIOUS

I present this term thus because gesture(s) is consciously (theoretically) unconscious or unconsciously conscious. For example, in *JUMPJUMPJUMP* (2012), temporality was a blurred line between what now is (present) and what the past is (memory). In this project, I unconsciously accumulated time in my body and this piled time was brought out as an actual work.

In photographic series *Mnemonic Gesture I* (2010), I experienced the idea that repetitive gestures became memories and these memories remained in both my body and the model's body. This remaining memory co-existed both consciously and unconsciously. But I didn't know how much this "unconsciousness" was interacting, so I applied the parenthesis: (un)conscious.

MNEMONIC GESTURE

The dictionary definition of mnemonic is to assist or intend to assist the memory¹. I used this term for the projects *Mnemonic Gesture I* (2010), *Mnemonic Gesture II* and *III* (2011). Throughout this series of *Mnemonic Gesture*, I considered repetitive gesture in all its aspects. In the photographic series *Mnemonic Gesture I* (2010), the body movement of the model and me is mnemonic by the repetitive gestures. In *Mnemonic Gesture II* and *III*

¹ Please refer to the following address: <http://dictionary.reference.com/browse/mnemonic>
(accessed in July 2012)

(2011), the body movement of the performers and me is mnemonic by repetitive and continuous gestures. These gestures became mnemonic gestures to archive and accumulate memory in the body.

CHAPTER I

LINEAR TIME

Study of Copy and Paste through the series *Mnemonic Gesture I* (2010)

Linear time is observable throughout the photographic project *Mnemonic Gesture I* (2010). The concept of "copy and paste" is the main issue of this project. A single image can contain a flow of time and an entire gesture from start to finish.

1.1 MNEMONIC GESTURE I (2010)

We are conscious of our gestures. Our mind reacts to them and they are connected to the way we feel and become mnemonic gestures. These gestures remain in our memory system and our body brings them out when they are needed. In *Mnemonic Gesture I* (2010), I started with the idea of repetitive gestures from everyday life. I asked myself to repeat the same gesture and captured one moment of a whole gesture. I expanded this project with other people and the gesture became more of a minimal gesture. By repeating the same gestures and looking at the interaction between the models and myself, I realized that this was a study of copy and paste.

When I asked the models to copy my gesture, I created an interaction between myself and the models. By seeing each other's gesture, our visual perception became a possible thought of what this gesture meant or an unconscious impression of what this gesture represented. This perception and repetitive (repeated) gesture could be accumulated in the body. All this process was repeated and became an archived memory. This memory was eventually presented on a two-dimensional surface: a photograph.

Concerning the idea of memory, I found that our bodies (un)consciously remember gesture(s) from the past.¹

The idea and the process of the project were:

1. I repeat one action/gesture. That action /gesture is from everyday life or unconsciousness.
2. The model copies my gesture.
3. We perform together with the copy and paste concept, repeating the gestures until it is accumulated in the body and becomes mnemonic.
4. I try to capture one moment of the whole performance.

The main focus on this project was that I repeated the gesture and the model copied my gesture. I called this a study of copy and paste. The meaning of copy (cut) and paste has often been used for modifying text. In the past, scissors were the media used to transfer objects in a copy-paste dynamic: when people cut a paragraph with scissors, the original text remained and that original text traveled to another page.² For this idea of copy and paste, I discovered the idea of rewriting and overwriting. Michel Foucault writes the following in his book, *The Archeology of Knowledge* on rewriting:

¹ I am aware that this question is connected to the notion of consciousness. Henri Bergson, as a matter of fact, writes as follows on the idea of consciousness: [...] *But just as consciousness (as will be shown later on) concentrates on a given point of the organism the increasing number of muscular contractions which take place on the surface of the body, thus converting them into none single feeling of effort, of growing intensity, so it will hypostatize under the form of a growing desire the gradual alterations which take place in the confused heap of co-existing psychic states*

Bergson, H. (1910). P.45

² Please refer to following address: http://en.wikipedia.org/wiki/Cut,_copy,_and_paste
(accessed in July 2012)

*[...]it does not try to repeat what has been said by reaching it in its very identity. It does not claim to efface itself in the ambiguous modesty of a reading that would bring back, in all its purity, the distant, precarious, almost effaced light of the origin. It is nothing more than a rewriting: that is, in the preserved form of exteriority, a regulated transformation of what has already been written.*³

In this series *Mnemonic Gesture I* (2010), my approach to the copy and paste concept was rewriting rather than overwriting. "Overwriting" meant to delete the previous text. But rewriting was writing over the text without deleting the original text. Similarly, in the early stage of dance practice, dancers started by copying the choreographer's gesture, and with practice, the dancer acquired experience and learned to master one gesture. This could be seen as a copy and paste study. In my project, there was a moment when the model became me and my gesture merged with the model's body and was stored in her memory. I became a provider of gesture and also became a recorder by capturing a moment of the entire performance.

Exploring the concept of memory, it was necessary to practice with repetitive gestures while focusing on the question: Once the body remembers the gesture, do the repetitive gestures become (un)conscious? I experimented with memory and tried to find an answer to this question in the project *Mnemonic Gesture I* (2010). The repetitive action(s) become(s) memory, and memory remains in the body apparatus.

This photography project was different from documenting. I used photography as a means of capturing one moment that embodied and presented an entire performance. While documentary photography was a means of documenting a previous event, my method of using photography was different because my image *is* the event.

³ Foucault, M. (1972). p.140

Figure 1.1. *Mnemonic Gesture I* (2010), Photography, 30x40 (inches), 2010



Figure 1.1. *Mnemonic Gesture I* (2010), Photography, 30x40 (inches), 2010



1.2 PHOTOGRAPHY/ PERFORMANCE

My artistic practice has been and is based on photography. I am interested in portraits, including self-portrait. I have been and am mainly focused on representations of the body and the human condition, portrayed through several photography projects. The camera serves as a tool and connection between me and the world. Looking through the lens helped me to look inside myself, and photography as a medium gave me the distance to see myself objectively.

Through various self-portrait projects, I became aware that I was performing in front of the camera. When I used the self-timer to photograph myself, the entire process became a performance: I set a camera and timer, pressed the button, went to the right spot and held my gesture. Afterwards, this gesture was transmitted to the photographic paper and acted as evidence of the moment.

I re-used the method of the self-timer in a later project, *Asian Boys* (2006)⁴, in which I photographed other people who were mirroring my gestures. I directed their gestures and they re-acted/ re-performed for the camera.

This project / performance happened only in front of the camera. I set up a camera in my studio and the model copied my gesture. There was no visible/tangible audience. There is a long history of performance for the camera: self-portrait is one of the methods used.

⁴ Please refer to following address: <http://www.hknalda.com/boys/001.htm>

(accessed in August 2012)

In photography, the artist performs in front of the camera and it becomes a self-portrait. Often, the photographer uses a timer or a shutter release to take a self-portrait. In these cases, there is an invisible audience behind the camera. Alternatively the artist asks someone to photograph, so the person who takes the photograph is the only audience. But even though the artist takes the picture and becomes the audience, the artist can't be an audience because the artist can only watch through the camera lens, which the artist fixes for the scene.

In the series *cAvA* (2009), I worked with dancers and other media artists. At the exhibition at Les territoires in 2009, I used self-portrait with gel medium transfer technique.⁵ The dancer became me, and I, in the image, became the dancer. When the dancer touched surfaces, that gesture gave a life to my images. The dancer and I wore the same costume and she copied my gestures in the dance. When the audience looked at this dance, she or he might think the two were the same person, or inspired each other. This was what I meant by "gesture gives a life to my images." This experience of "intermediality" has been at the centre of most of my projects during the master's program. Capturing and freezing a moment by pressing the button of the camera is at the core of my artistic concerns as a performer. I use the camera specifically to describe a situation or to serve as a mediator between gestures and presentation. While the notion of time was always frozen in my past projects and my point of view of time was still, projects during the master's program explored various experiences of time.

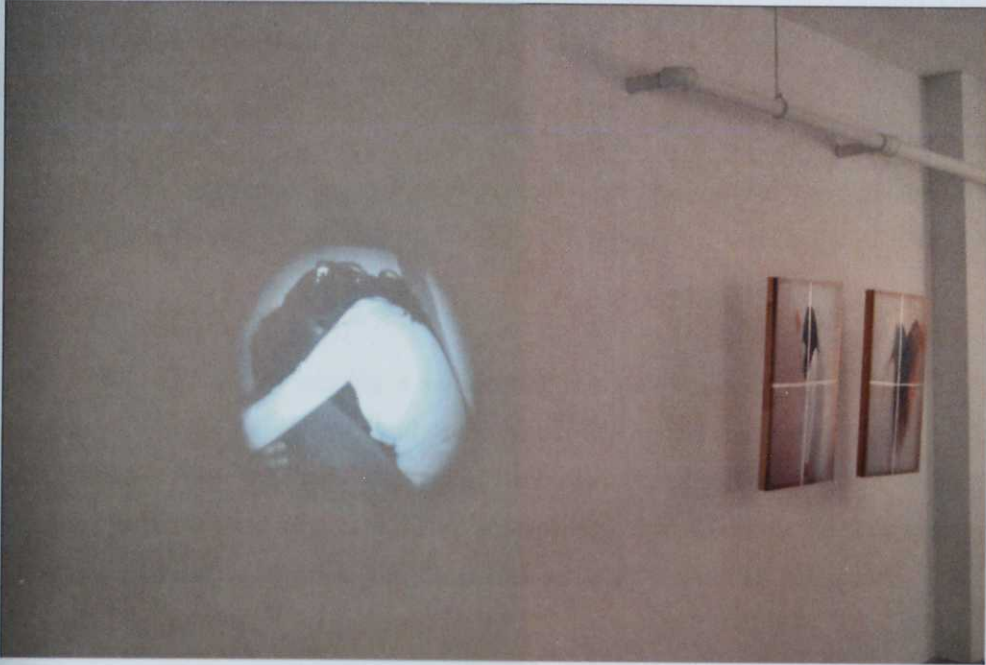
⁵ Process of gel medium transfer: print images through laser printer->apply gel medium onto the paper 5 times with different direction (dry 1-2 hours between layers) -> soak into warm water for 10 minutes-> rubbing off the paper-> remains only transparent surfaces.

Figure 1.2 cAvA (2009), Duration of performance approx. 10minutes
Still image from performance at Les Territoires, 2009



Figure 1.2 *cAvA* (2009), Duration of performance approx. 10minutes

Still image from performance at Les Territoires, 2009



Mnemonic Gesture I (2010) was not a self-portrait, but the process of this series could address several characteristics of self-portrait or performance for the camera. In *Performances for the camera: Montreal and Toronto in the 1970s and 1980s* by Diana Neimiroff, the author says,

[...]When the performance is deferred through photography or video, the camera acts in lieu of the audience.⁶

The whole process of producing a self-portrait is a performance: the artist sets up a camera, presses the self-timer button or the shutter release and starts performing in front of the camera. When it is ready, the camera shutter is released and the gesture is recorded in film or on a memory card. The artist/performer can decide the moment of photographing and the frozen moment is printed on paper: it becomes flat gesture.

My own body and the model's body are archives of gestures. Also, the body is an apparatus which transmits interaction [...] the distance between the documentation of live performance and of actions staged specifically for the camera is often deliberately blurry.⁷

In the series *Mnemonic Gesture I* (2010), photographing the back of a person was used as a means to maintain the curiosity of the spectator. Facial expression contains information that conveys emotions, which was often one of the important aspects of portraits. However, in this series, I wanted to focus on gesture and ambiance. It was for this reason that the models wore black clothing: to focus on mnemonic gesture and on the movements of the body.

⁶ Choinière, F. and Thériault, M. (2005). p.42

⁷ Durant, M-A. (2010). p.31-7

Single images have individual meanings, but when they are together, they create another meaning as a performance. The arrangement of the images within the space of the exhibition creates a rhythm and movement. For example, I have arranged images differently depending on where I presented. In Verdun Cultural Centre, I hung three images with two figures on the front wall. (Please refer to second image from Figure 1.3 p.17) This parallel presentation with two figures seemed like one sequence of a whole series. They also provided the first impression of this series because they faced the main entrance. On the left side of the centre, there was a small mobile column. This gave a dynamic movement, so I hung images with one or two figures on the column. (Please refer to first image from Figure 1.3 p.17) This can be seen as a performance with two-dimensional images in three-dimensional spaces.

Figure 1.3 *Mnemonic Gesture I* (2010), Installation view at Verdun Cultural Centre, 2012



1.3 COPY AND PASTE/ PARTICIPATION

In the project, I examined the notion of the body as an archive of memory. The body functioned as an archiving system that could restore past memories. This project was also a study of copy and paste and the impregnation of repetitive gestures on our subconscious.

In 1974, Bruce Nauman performed *Body pressure* (1974). His instructions were to press himself against a pane of glass in various positions. The piece was performed again in 2005 by Marina Abramovic as part of *Seven Easy Pieces* (2005)⁸ at the Guggenheim Museum in New York. In a broad sense, this performance had a copy and paste concept. Abramovic did not experience Nauman's performance but rather repeated/copied it.

From an interview with The New York Times; [...] *Abramovic repeatedly pressed her face and (clothed) body against a large, thick pane of glass. Her choice of glass instead of a solid wall helped transform the work into the kind of endurance art that has always been her specialty. (So did the extension of each work to seven hours.) The glass swayed with her weight, revealed the painful distortions of her face, and was soon smeared with sweat.*⁹

Based on this interview, I decided that the body left an archive of memory: Abramovic's trace of gesture remains on the glass as evidence.

⁸ *Seven Easy Pieces* (2005) consisted of seven pieces of remarkable performances in 20th century including her own pieces: they are Bruce Nauman's *Body Pressure* (1974), Vito Acconci's *Seedbed* (1972), Valie Export's *Action Pants: Genital Panic* (1969), Gina Pane's *The Conditioning* (1973), Joseph Beuys's *How to Explain Pictures to a Dead Hare* (1965), and her *Own Lips of Thomas* (1975) and *Entering the Other Side* (2005). She repeated those performances for seven days and each piece lasted for seven hours.

⁹ Smith, R. (Nov.2005). Interview with The New York Times. Retrieved from: <http://www.nytimes.com/2005/11/17/arts/design/17abra.html?pagewanted=all> (accessed in July 2012)

Another example of this was found in Allan Kaprow's piece, *March* (1975). In this piece, [...]*partners attempt to match each other's movements, sounds, and, if possible, feelings.*¹⁰

In this piece, two people sat on a chair looking at each other, sometimes in the light and sometimes in the dark. One did one gesture and the other one copied. The booklet of this piece gave the following instruction.

(in light)

B and A, Sitting silently

Nearer one another

B, occasionally smiling

At remembered pleasure

A, precisely copying B

Until clock signals

30 minutes have passed

(in dark)

B and A, sitting slightly

Close together

B, occasionally clearing throat

A, sensing B's movements

¹⁰ Maffei, G. (2011). p.68

Copying as precisely as possible

Until clock signals

*30 minutes have passed*¹¹

By looking at these two art works, I extended the idea of copy and paste: not only could gesture be copied to the other, but an entire concept could be copied throughout a certain period of time. I was focused on this idea while researching performance pieces because I was concentrating on the relationship between the memory, the body and the gesture.

Some of my projects included other participants. It was necessary for the notions that I wanted to explore. Through the Forum de Recherche in 2012, I reflected on the role of spectators. I performed in front of the camera in the photographic series *Mnemonic Gesture I* (2010), and the other performances were open to the public. I expected participants to understand the whole concept of the work, and I thought most of the performances were successful in that sense. But for future projects, I needed to develop the idea of spectatorship in the sense of a live documentation.

In my photo series, *Mnemonic Gesture I* (2010), the models were in front of the camera without any public. Taking pictures is the action of sending a message from the present to the future. The audience looks at the photographs in the future but they can access the past (the moment of taking pictures) through the image in the present, right in front of them.

In conclusion, once it has captured one moment of the whole performance, the present tense is always there, but there are also future moments when we expect prints to function

¹¹ Ibid. p.70

as evidence. Therefore, in this series, the choice of photography as a medium is the study of time within the image.

CHAPTER II

THICKNESS OF TIME

Research on the notion of duration through *Circle 2011* (2011) and

Mnemonic Gesture II, III (2011)

Repetitive and continuous time will be discussed throughout various projects, these being *Circle 2011* (2011) and *Mnemonic Gesture II* and *III* (2011). This subtle idea of time is expressed by repetitive gestures, using my body and drawing circles on the wall. Also, it (re)presents itself by transmitting these gestures onto a TV monitor or through Web-broadcast.

2.1 CIRCLE 2011(2011)

In recent projects, for example, *Circle 2011* (2011), I shifted from photography to video and live performance. The most important characteristic of video as a medium is that video materializes time in its space. Literally, time in video is always in the present tense: time in the monitor (frame) is always “now.” This can be emphasized by looped and multi-channel presentations and by different recording processes.

Time in video is not linear: technically, the image can be repeated forever and watched constantly. Time in video also has simultaneity: many images can be recorded by one camera, or images belonging to many cameras can be transmitted onto one monitor.

After having examined the idea of copy and paste through photography, I expanded my practice towards live performance with video. Two performances, *Circle 2011* (2011) and *Mnemonic Gesture II* (2011), expressed notions of body/gesture, repetition and transmission. Within these ideas, duration was the core issue of the work. It applied the theme of the apparatus, [...] *in the sense of capacity to capture, secure the gestures, behaviors, opinions or discourses of living beings.*¹

Various notions of time became significant and the main theme of my work. The body—a mediatized body—was considered an art form and the role of the body was formed throughout different projects and diverse methods of presentation.

Rosalind Krauss, in her essay, *Video: the Aesthetics of Narcissism*, makes the following statement:

[...] *Video is recording, transmitting at the same time (instant feedback) and the body is therefore as it were centered between two machines that are the opening and closing of a parenthesis. The first of these is the camera; the second is the monitor, which re-projects the performer's image with the immediacy of a mirror.*²

Interests in the notion of time have increased throughout my projects, and, naturally, it led me to experiment with other media to represent the idea of time. My recent work includes the notion of time; I am interested in the idea of repetition, circle (circling), the duration of time and the thickness of time.

¹ Agamben, G. (2009). p.14

² Krauss, R. (1976). p.52

Henri Bergson, who introduced duration as a theory of time and consciousness, writes that,

*[...]we can no doubt, by an effort of imagination, solidify duration once it has elapsed, divide it into juxtaposed portions and count all these portions, yet this operation is accomplished on the frozen memory of the duration, on the stationary trace which the mobility of duration leaves behind it.*³

Circle 2011 (2011) was a live performance with video transmitting gestures onto a TV monitor. I repetitively drew a circle on two walls, the trace of the circle appearing simultaneously on a TV screen which was placed in a different space in the gallery. These repetitive and continuous actions represented a relationship with time, space and body. The sound of my crayon on the wall could be heard, which represented circles of time. Also because of this setting, spectators could choose what they would perceive as "present." When they were in front of the TV monitor, they could imagine the gesture I did with my hands by viewing the screen. The remaining trace of the circle on the wall evoked the thickness of time.

Thickness of time was presented by the trace. For example, I drew a circle repetitively with a crayon on the wall. The trace of the line remained on the wall and was transmitted to the monitor in real time without recording. On the monitor, the audience could infer "thickness of time." By thickness of time, I meant density of time, as in different layers of time piled one on top of each other. The actual trace was transmitted to the TV monitor in real time and that trace then remained as an evidence of time: it had an idea of duration. Jacques Derrida writes the following on the notion of trace:

³ Bergson. H. (2007). p.14.

[...]the trace is the erasure of self-hood, of one's own presence, and is constituted by the threat or anguish of its irremediable disappearance, of the disappearance of its disappearance.⁴

This project was inspired by Dan Graham's approach to the idea of time and space. In *Two Viewing Rooms* (1975), Dan Graham explored spatio-temporal relationships by creating a tension between real and mediatized bodies and *Two Viewing Rooms* (1975) alters visual and spatial perceptions by monitoring audience responses to these perceptual changes through closed-circuit video and mirror images.⁵ In the essay *Déjouer l'image: création électroniques et numériques*, Anne-Marie Duguet analyses Dan Graham's work.

[...]Le paradoxe est tel que ce qui l'autorise à voir de l'autre côté (la transparence de la cloison du côté de l'obscurité) lui interdit en même temps de s'y projeter. Il ne peut être qu'observateur du comportement de l'autre, celui qui pénètre dans la chambre claire. Son point de vue est mobile et multiple: il peut voir aussi bien la scène à travers la cloison et l'embrasser dans ses dimensions réelles que dans le viseur de la caméra ou encore sur l'écran du moniteur reflété dans le miroir opposé. Mais il doit respecter la frontière. Il ne peut être à la fois des deux côtés de l'image même si le panneau duplice entretient l'illusion d'une perméabilité des espaces. Celui-ci révèle avant tout la double nature du plan de projection: vitre ouvrant sur la scène et miroir du sujet.⁶

In comparing my work and the work of Dan Graham, I found that different spaces in delayed real time were the main concern. In my case, this project led me down a path to explore the subject of different temporalities. Also, Graham's project encouraged me to examine the next project *Mnemonic Gesture III* (2011) and more recently *JUMPJUMPJUMP* (2012).

⁴ Derrida, J. (1978). p.289

⁵ The Museum of Modern Art: 50th anniversary for immediate release, No. 66 (1980). p.1

⁶ Duguet, A-M. (2002). P.39

Figure 2.1 *Circle 2011* (2011), Duration of performance 5:40,
Still image from live performance at CDEx, 2011



Figure 2.1 *Circle 2011* (2011), Duration of performance 5:40,
Still image from live performance at CDEx, 2011

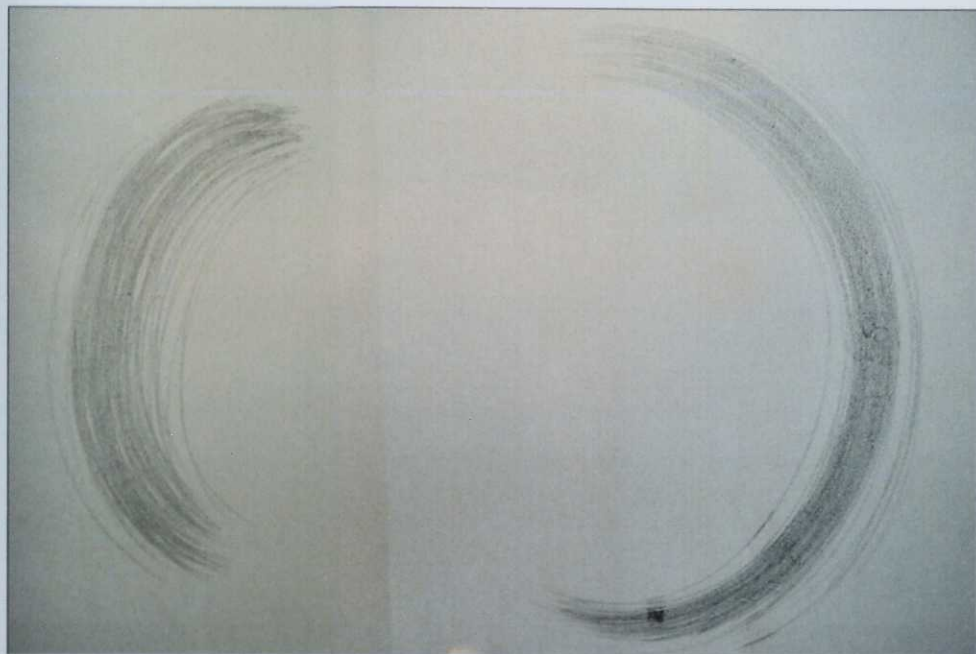


Figure 2.1 *Circle 2011* (2011), Duration of performance 5:40,
Still image from live performance at CDEx, 2011



2.2 MNEMONIC GESTURE III (2011)

Having in mind that two different spaces were included in a single space, I performed *Mnemonic Gesture III* (2011). There were two different spaces in real time: a gallery space (Arteles in Haukijärvi, Finland) where I and two other performers drew circles and in the booth where I presented this gesture through web-broadcasting at Tampere Art Fair. Between two spaces/cities, there was a physical distance of about 50km.

This was an expanded project of *Circle 2011* (2011) that consisted of repeated gesture in different places, something I was constantly interested in. I started drawing three circles with a compass and I continued to draw a circle on top of the other circle. I invited two people to draw a circle on the circle of their choice. They drew it with their own rhythm and speed. A female artist (a painter) drew it really slow and big. A male artist (a sound artist) did it really fast and small. I also added a trace to the circle, so three circles were presented online and at the Tampere Art Fair.

This online booth brought forth the concepts of “real” time and “virtual” space. The body couldn’t exist in the Internet space but the “real” time and place of the body’s presentation were in it. And the presentation on the screen at the Tampere Art Fair presented the “real” presence of the body. In *Circle 2011* (2011), audiences could choose where they wanted to be in order to see the performance in the same location. However *Mnemonic Gesture III* (2011) was set for audiences at the fair, so the approach to the audience was different. Audiences became passive because they could only look at the artist from broadcasted image.

Figure 2.2 *Mnemonic Gesture III* (2011), Duration of performance: approx.50 minutes

Still image from live performance, 2011



Performance at Arteles



Web-broadcast at Tampere Art Fair

2.3 MNEMONIC GESTURE II (2011)⁷

Prior to this project, I did a performance entitled *Mnemonic Gesture II* (2011). This performance brought forth the issue of copy and paste again and examined a synaesthetic notion of time through live performance.

Before the performance started, I gave an instruction sheet to the performers. It explained how to start /end the performance and what (not) to do, such as:

Instruction

- Stay in Line.
 - The last person starts finger-drawing on the back of the person in front of her.
 - When you receive a drawing on your back, you remember and re-do it on the back of the person in front of you.
 - The person at the front draws on the carbon paper and gives the pen to the next person
 - Repeat until HyeKyong Yun gets to the wall.
 - When she removes carbon paper, the performance ends.
 - The trace will remain on the wall.
 - After the performance, turn around and exit.
- * Try not to look at the monitor: try to feel it.⁸

⁷ This project was inspired by Dennis Oppenheim's work, *Two stage transfer drawing* (1971).

⁸ This is the instruction of *Mnemonic Gesture II* (2011), a live performance in 2011.

Because of these instructions, the performers knew to proceed in silence. J. L. Austin writes the following on performative utterance in his book *How to do things with Words*:

[...]We said that the idea of a performative utterance was that it was to be (or to be included as a part of) the performance of an action. Actions can only be performed by persons, and obviously in our cases the utterer must be the performer: hence our justifiable feeling-which we wrongly cast into purely grammatical mould-in favor of the 'first person', who must come in, being mentioned or referred to; moreover, if the utterer is acting, he must be doing something-hence our perhaps ill-expressed favoring of the grammatical present and grammatical active of the verb.⁹

Once it says (in this case, the saying was written on the paper), it (re)acts. In this case performative utterance was through the text and the gesture. Therefore, this performance was triggered by language, and the bodies acted as mediators, which transmitted this language to the media (the video/ TV monitor).

1. I asked performers to wear black clothing and pony tails in order to unify gesture.

2. Performers entered the room.

3. For the setting, there were two cameras. One was shooting the carbon paper.

On the video monitor, traces of the movements and superimposed images blurred the reality of time and space. The other camera was at the back of the line and the monitor was set beside the carbon paper in front to create a full circle. For example, I could not look at my back, but if the camera shot my back and the monitor was in front of me, I could see the whole of myself. That was what I meant by "circle."

⁹ Austin, J.L. (1962). p.60

4. Nine performers were in a straight line, and the artist –(me) was the 9th at the end of the line.

I, with a finger, motioned a gesture that touched the back of the person in front of me. That person re-produced that gesture on the back of the person in front of her and so on, until the first person drew an image of the repeated motion onto the carbon paper. That person went to the end of the line and repeated the process until I drew the 9th layer of the trace.

5. After the performance, one could see a proof of time lapse in the still image on the monitor and expected a certain amount of duration of the action by seeing the trace of drawing.

On carbon paper, the trace remained on the background. The last person took off the last layers of paper and the trace was then revealed. This provoked fidelity between performers because of carbon paper. They never saw each other's trace of the gesture until the performance finished. This raised curiosity among the spectators.

In conclusion to this chapter, the duration of time and the thickness of time were examined by these projects. The duration of time was recognized by the mode of presentation that included the actual duration of performance, as well as producing a trace with usual thickness and depth while performing. This trace could be explained as a thickness of time that remained on TV monitors in present tense in the context of presentation. Also, the body's role and presence became more important in this performance: it functioned as a mediator. Live performance was the main concern and exploration of the piece.

Figure 2.3 *Mnemonic Gesture II* (2011), Duration of performance: approx. 15 minutes

Still image from live performance at CDEx, 2011

1.



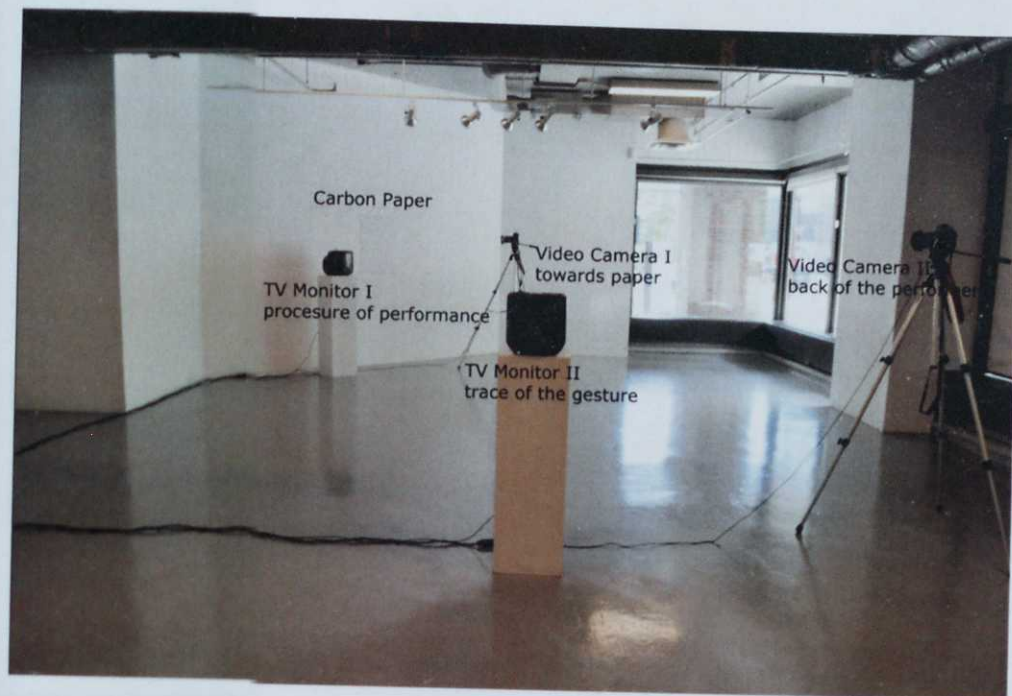
2.



Figure 2.3 *Mnemonic Gesture II* (2011), Duration of performance: approx. 15 minutes

Still image from live performance at CDEx, 2011

3.



4.



Figure 2.3 *Mnemonic Gesture II* (2011), Duration of performance: approx. 15 minutes

Still image from live performance at CDEx, 2011



Figure 2.3 *Mnemonic Gesture II* (2011), Duration of performance: approx.15 minutes

Still image from live performance at CDEx, 2011

5.



CHAPTER III

DIMENSIONLESS TIME/LIVE DOCUMENTATION/SPECTATORSHIP

Through recent works of *JUMPJUMPJUMP* (2012)

Wave-Gangangsullae (2012)/ *A troll* (2012)¹

Dimensionless time will be my main exploration in this chapter. Beyond the ideas of repetition and perpetuation of time, time is void of physical dimensions. In my exploratory work, real body and the mediatized body coexist simultaneously. Furthermore, I explore the connection between (un)conscious repetitive gesture of the body and repetitive natural phenomena, such as the rolling of a wave or the movement of the moon.

3.1 JUMPJUMPJUMP (2012)

[...]Our problem is: how can pure recollection take on a psychological existence? how will this pure virtual be actualized? Thus the presentation makes an appeal, according to the requirements or needs of the present situation. We make the "leap": we place ourselves not simply in the element of the past in general, but in a particular region, that is, on a particular level which, in a *Reminiscence*, we assume corresponds to our actual needs.²

¹ These two new projects will be completed at the time of my final presentation. Please note that these are tentative titles.

² Deleuze, G. (1991). p.32

Many texts of Henri Bergson have been and remain a source of inspiration in my work. When I read Gilles Deleuze's *Bergsonism* (1991), I found his point of view on existence interesting. I could relate this to the idea of time and the various tenses presented in video and real-time performances throughout my previous works.

In order to present subtle ideas of time, duration and trace, the apparatus is needed. This can be translated through different media such as photography, video or the body.

Giorgio Agamben makes the following statement on the notion of the apparatus (or "dispositif" in French).

*[...]I shall call an apparatus literally anything that has in some way the capacity to capture, orient, determine, intercept, model, control, or secure the gestures, behaviors, opinions, or discourses of living beings.*³

And on the notion of the apparatus, Michel Foucault writes the following:

*[...]what I am trying to pick out with this term is, firstly, a thoroughly heterogeneous ensemble consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions- in short, the said as much as the unsaid..*⁴

³ Agamben, G. (2009). p.14

⁴ Foucault, M. (1980). p.194-228

This notion of the apparatus was presented in my recent projects. For example, in *JUMPJUMPJUMP* (2012)⁵, there were video/ TV monitors around my jumping body. My gesture was an apparatus and, at the same time, was in the apparatus.

In my work, photography was an apparatus to represent time, space and memory as it could freeze a moment, at which point it became the past, which was memory. Video was another apparatus used to transmit gestures and memory with slight delays of time. I often used video to transmit images onto TV monitor(s). Once it was displayed on the monitors, it created its own space and time. The body was also an apparatus to archive a memory through mnemonic gestures. This could be represented through the form of live performance. My recent works included live performance using video and TV monitors showing images of the body.

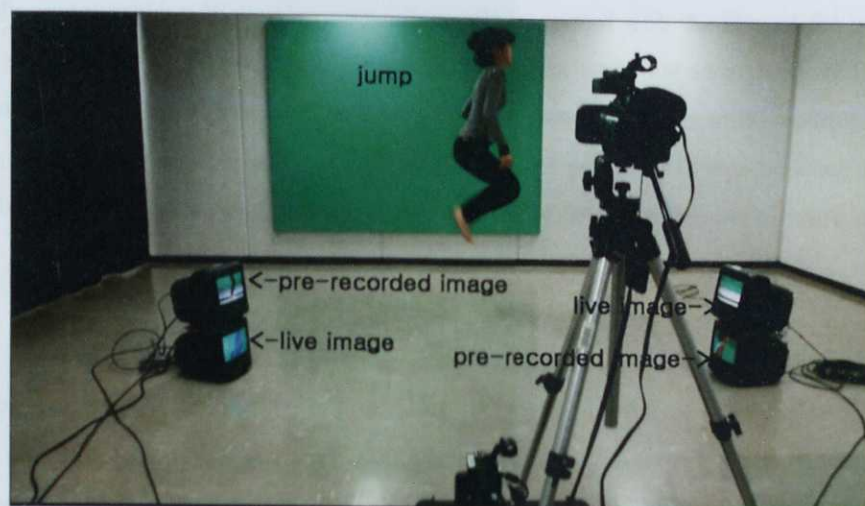
In the project *JUMPJUMPJUMP* (2012), I continued to combine live performance with video. This performance explored notions of time and space by presenting the body's mnemonic gestures in conjunction with the presentation of the traces of these movements on monitors. There were two different temporalities in this project: pre-recorded images and live images of the body, both of which were presented on TV monitors during the live performance.

This play with time blurred the line between the past and the present and deliberately created an ambiguous ambiance that forced the spectator to ask the following questions: What is "now?" What is "memory?" The constant and repetitive body movements also raised the following question: Once the body remembers the gesture, do the repetitive actions become (un)conscious?

⁵ Please refer to Figure 3.1 p.41

Figure 3.1 Diagram for *JUMPJUMPJUMP* (2012).

Still image from live performance/ detail of process, 2012⁶



⁶ There will be more images of this project when the final presentation is done. Images will be on a CD.

3.2 WAVE-GANGANGSULLAE (2012)⁷

My recent project, *Wave-Gangangsullae* (2012), started with the idea of the wave. When I traveled to Helsinki in 2012, the sea was shimmering in the sunlight. I sat in front of a port almost every day and started to shoot waves, their natural rolling movement presenting a repetitive and continuous gesture. I found similarities between this natural phenomenon and my recent projects, such as the series of *Mnemonic Gesture*.

I shot waves in the Gulf of Finland around Helsinki, including Suomenlinna Island and Talinn. When I crossed the Gulf to Talinn by ship, I shot waves from the deck of the ship. I shot them in both directions (going and coming). I found that the movement of the waves was similar but that they were going in different directions when I viewed the video. There were slight differences: when I went to Talinn, the waves went to the left and when I came back, the waves went the other way.

When I played the two clips together, I thought of Gangangsullae. It is a Korean folk dance. The original meaning of Gangangsullae is circle (gang) and wagon (sullae).⁸ Repeating "Gang" twice is a common form used in traditional Korean songs. A group of females stand in a circle dancing, often under the full moon. They sing and turn around in circles.

The mode of presentation for this project will be two videos of waves shot from different directions projected on two different moveable walls. A group of girls will perform Gangangsullae.

⁷ There will be more images of this project when the final presentation is done. Images will be on a CD.

⁸ Please refer to following address: <http://en.wikipedia.org/wiki/Ganggangsullae> (accessed in August 2012)

3.3 A TROLL (2012)⁹

A troll is an English term for the kind of song that is performed in a circular (perpetual) canon.¹⁰ The same melody continues with a different temporality. A Korean song, called *다같이 돌아 동네 한 바퀴* (meaning “let’s go around the neighborhood”), is a popular children’s song in Korea. The song has been in my memory and when I thought of a new piece concerning repetitive gestures, the song came to my mind.

There will be a live performance in which the audience can sing a song on the one side of the wall, and there will be a pre-recorded song played in a loop on the other side. The image will be of the back of the performer. On the one side, the performer will sit on the chair. A video camera will be shooting his or her back and will transmit the image to the TV monitor on the other side where there will be two TVs facing each other with the pre-recorded song playing. Therefore, one monitor will have a photographic image from the other side and the other monitor will have an image of the performer’s back.

This mode of presentation will blur our visual perception and our evaluations of time and presence, since the two images shown are very similar yet distinguished. The photo image will represent the idea of time (past-present-future): the image transmitted to the TV monitor will be the present and the playback will be the past. Sound will be represented through duration of time.

⁹ There will be more images of this project when the final presentation is done. Images will be on a CD.

¹⁰ Please refer to following address: [http://en.wikipedia.org/wiki/Round_\(music\)](http://en.wikipedia.org/wiki/Round_(music)) (accessed in August 2012)

3.4 APPROACH (ES)

Because I was trained as a photographer, my examination of different media was limited and challenging. To represent the idea of time, I referred to the artists from the 1960s and 1970s because their approach—which is about the blur between the idea of time (what is present, past and future) and an attempt to (re)present “dimensionless time”—was similar to my interests. Even though I used digital media in my work (digital cameras for photo and video), I liked to include a 1960–70s aesthetic in my presentations and performances.

I made use of digital media, but the way I presented my images was often not digital. It raised two questions: Why do I not use digital methods to (re)present a theme of time? And why do I want to use a way of presentation like video installation and performance from the 1960s and 1970s? There was also profound questioning of what was considered an artistic gesture and product.

In early video art, it was considered that artists utilized this medium as a tool to (re)present their body's gestures and experiment with various notions of time. Today, video artists are still producing the works which explore themes of time and body. This is perhaps due to some of the characteristics of image(s) in video: presence, loop and various modes of presentation that include notions of time and the body. My approach to the idea of time is conceptual and I often try to confuse different temporalities. The artists from the 1960s and 1970s, such as Gary Hill, dealt with the idea of time philosophically, using various methods of presentation as seen in the work of *Full Circle* (1978)¹¹.

Video culture is continuously evolving. Even if today's digital technology is advancing, I want to apply my ideas to the analogue method. While digital media is more immediate,

¹¹ Gary Hill's *Full Circle* (1978) was a single video channel piece. The bottom section showed the artist bending a metal rod into a circle. The upper left section showed an oscilloscope with a green trace, jammed by the “live” sound “Ah.” The right section showed the whole artist's body and gestures.

the analogue approach is closer to what I want to deal with in terms of notions of time and memory. I have produced recent work with a digital signal, but I like to adhere to an analogue attitude.

3.5 LIVE DOCUMENTATION/ SPECTATORSHIP

The role of the documentation shifted in my recent pieces: the photographs taken during my performances were not meant as artistic photographs but rather as explanatory diagrams: an example of this can be seen in *JUMPJUMPJUMP* (2012)¹².

However, can live performance be considered a form of documentation? If documentation means the process of providing evidence, then live performance is a form of “live” documentation. A live performance happens only once and can be saved by an artist or audience in their memory. If there is no recording during the performance, it can only be retranslated by a critic or review afterwards.

Allan Kaprow writes the following on happening as live documentation in his essay, *How To Make A Happening* (11 rules, side A):

[...]10. Perform the happening once only. Repeating it makes it stale, reminds you of theatre and does the same thing as rehearsing: it forces you to think that there is something to improve on. Sometimes it'd be nearly impossible to repeat anyway—imagine trying to get copies of your old love letters, in order to see the rain wash off those tender thoughts. Why bother?¹³

¹² Please refer to figure 3.1 p.36

¹³ Kaprow, A. (2009). p.1

In 2010, a British-German artist, Tino Sehgal, performed at the Guggenheim in New York City.¹⁴ In *This Progress*, visitors went up and met a child, a teenager, an adult and finally an elderly person while being asked what they thought progress meant. Taking pictures was forbidden and no documentation remains.

Very often, a photographer documents a performance and acquires photographs as evidence. These photographs are considered as individual artworks. However, Sehgal's performance was related with words. Writing about the performance was a "documentary" retranslated with words rather than photography or video.

The critic left a visible trace in the (present) spectator's memory. A (future) reader who reads the critique of the performance could imagine the past performance in the present. Live documentation, therefore, can be applied to the idea of photographic time.¹⁵

Concerning the idea of time in performance, Peggy Phelan writes the following in her book, *Unmarked: the Politics of Performance*:

*[...]Performance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations: once it does so, it becomes something other than performance...performance occurs over a time which will not be repeated. It can be performed again, but this repetition itself marks it as "different". The document of a performance then is only a spur to memory, an encouragement of memory to become present.*¹⁶

¹⁴ Cotter.H (2010). Review on *This Progress*. Retrieved from: <http://www.nytimes.com/2010/02/01/arts/design/01tino.html?pagewanted=all> (accessed in August 2012)

¹⁵ When the photographer presses the button to take pictures, it is the present but also the past because it was an instant moment. Also, the photographer can assume the future in this moment. So the photographic time embraces the past, present and the future.

¹⁶ Phelan, P. (1993). p.146

In my recent project *JUMPJUMPJUMP* (2012), there was no documenting during the performance. It existed only in the present. I use a diagram as documentation. The performance may be explained by words, but sometimes it is easier to present visual documentation, such as pre-recorded images and live images played together at the same time. Using video with live performance, I demonstrated the duality of this mnemonic process through the exploration of the corporal memory of repetitive gestures and the (re)presentation of these gestures. In *JUMPJUMPJUMP* (2012), I did not record when I jumped. The jumping image on TV had only a sense of transmission and translation in terms of body movement to the image.

In *JUMPJUMPJUMP* (2012), the role of audience/spectator was to define the different temporalities and experience the apparatus afterwards. Phelan writes the following on spectatorship in performance art in the same book:

*[...]In performance art spectatorship there is an element of consumption: there are no left-overs, the gazing spectator must try to take everything in. Without a copy, live performance plunges into visibility-in a maniacally charged present- and disappears into memory, into the realm of invisibility and the unconscious where it eludes regulation and control. Performance resists the balanced circulations of finance. It saves nothing; in only spends.*¹⁷

In conclusion, by using live performance as a medium and by exploring different temporalities, I wanted to question the idea of live documentation and the presence of the audience. Because it was a live performance without recording, it could remain in the performer's and spectator's memory. Therefore, "live" performance became a form of "live" documentation and the spectator played an important role in each piece.

¹⁷ Phelan, P. (1993). p.148

3.6 EXHIBITION DESCRIPTION: Dimensionless Time

CDEX:405 St-Catherine Est. UQAM J-R930

September 15 to 22, 2012

Opening on September 15th at 5pm with live performance

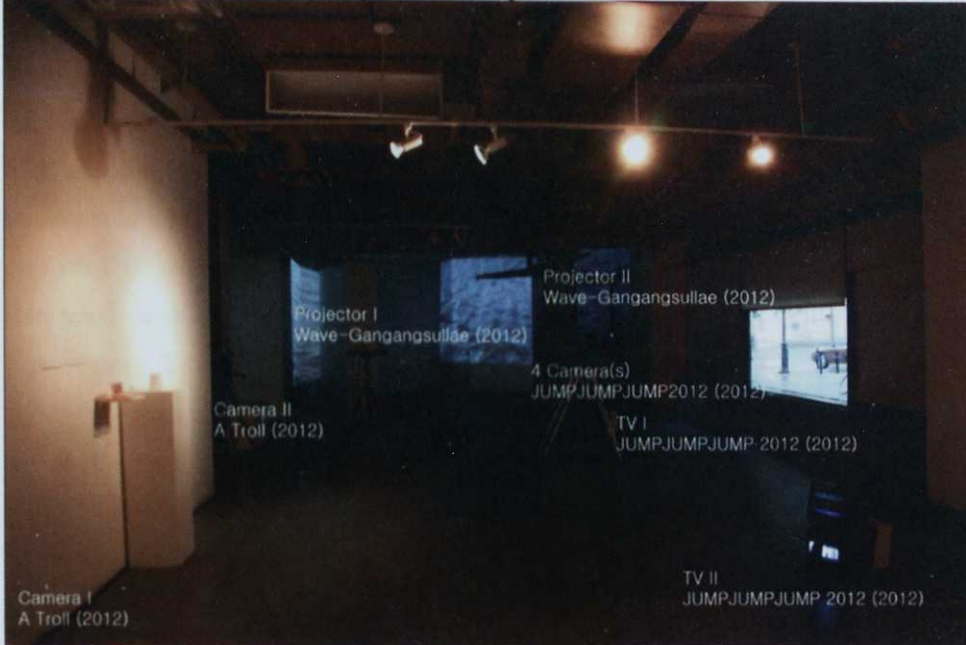


Image 0:Dimensionless Time (2012), installation detail of the exhibition

This exhibition included 3 projects: *Wave-Gangangsullae* (2012), *A troll* (2012) and *JUMPJUMPJUMP* (2012).

Upon entering, there was a camera situated on the right, which was for the project *A troll* (2012). This camera captured “live” images and transmitted them to a TV monitor on the other side. There was also a chair and a TV. On the other side of the corner, there was a TV monitor, a camera and a chair. On the wall, there were two paper cup telephones and a music player for the project, *A Troll* (2012): paper cup telephone. In the middle, there were two TV monitors one on the top of the other. One displayed a pre-recorded image and the other one displayed a live image. Four cameras were facing the window: two of them were shooting live and the other two were to appear to be shooting but were not. Performances spontaneously happened during the exhibition period and during the jury presentation. At the back of CDEX, there were two projectors and two DVD players for the project *Wave-Gangangsullae* (2012). An image of waves constantly played during the opening time of the exhibition. A live performance only happened once at the opening.

Wave-Gangangsullae (2012)

Wave-Gangangsullae (2012) was a live performance. There were two video installations on mobile walls. These two walls were facing each other at some distance. Video images of waves flowing in different directions were projected on each wall. At the opening, five Korean girls performed wearing black clothing. They came in and started dancing between two walls. Hand in hand, they circled around. Sometimes they walked in one line and sometimes they speeded up, depending on their rhythm. They invited audience members to join them, and five audience members participated. (Please refer to the video clip on CD) When they were performing, shadows appeared on the screen and they interacted with performers. This was expected and had a positive effect on the performance. This performance lasted about 7 minutes and 25 seconds.

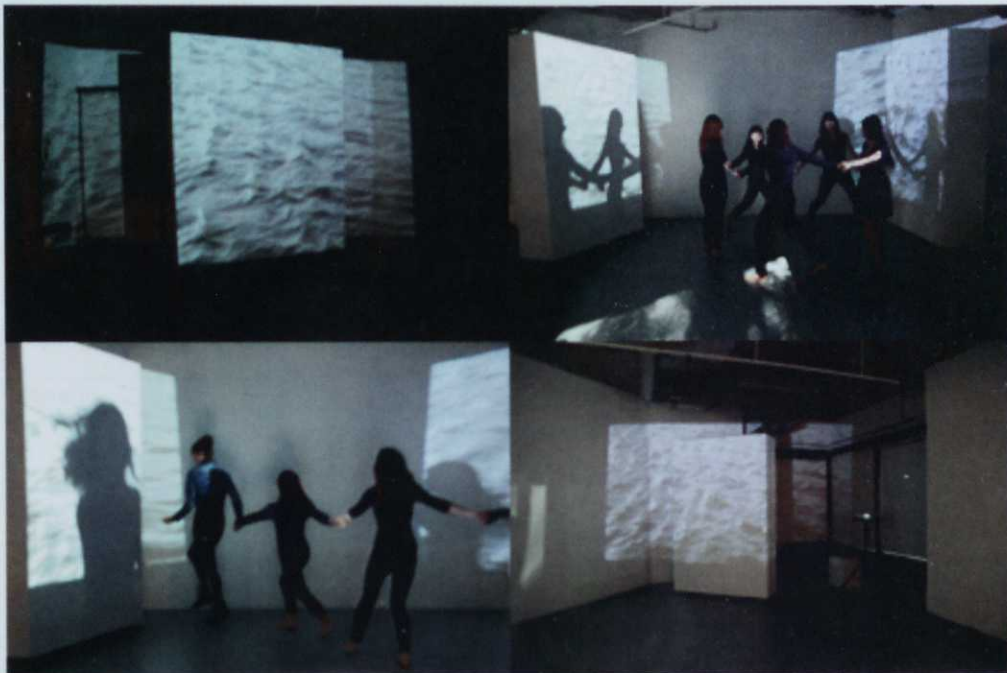


Image 1: *Wave-Gangangsulla* (2012), Duration of performance approx.7:25,

Still image from live performance at CDEx, 2012

A troll (2012)

A troll (2012) is divided into 2 parts. One was a paper cup megaphone and the other one was paper cup telephone. I put instructions and music notes of 다 같이 돌자 동네 한 바퀴 beside the installations and it guided the audience how to play it. On opening day, a few audience members participated and during the exhibition period, I played with some members of the audience because this project needed 2 persons.

Instruction “Paper megaphone”	Instruction “Paper cup telephone”
Read a music note or listen to the music	Read a music note or listen to the music
A-> go to the right B-> go to the left	Pick up a paper cup telephone
Sit down on the chair	Make a straight line.
Pick up a paper megaphone	A: sing
A: sing	B: listen until the end of the first line and start to follow
B: listen until the end of the first line and start to follow	A: wait till B finishes
A: wait till B finishes	Repeat again & again
Repeat again & again	

Chart 1: *A troll* (2012), instruction for Paper megaphone, and Paper cup telephone



Image 2-2: *A troll* (2012), Paper cup telephone, Duration of performance: various,

Still image from live performance at CDEx, 2012

JUMPJUMPJUMP (2012)

I set up four cameras. Two cameras were shooting live. When I jumped, they took pictures and were still shooting when I was not jumping. Scenery was displayed from the window that told audiences that it was “live.” The other two cameras were not functional but rather appeared to transmit images that were actually pre-recorded images. I jumped three times during the exhibition periods. Audiences were able to enjoy this apparatus when I was not jumping.



image 3: *JUMPJUMPJUMP* (2012), Duration of performance: various,

Still image with live performance at CDEx, 2012

CONCLUSION

The notions of repetition, circle, duration of time, thickness of time and memory were the main issues explored in my research. Also, the idea of live documentation and spectatorship was a further exploration of my research.

In my recent work, *JUMPJUMPJUMP* (2012), I developed the idea of live documentation which I continued to explore focusing on potential live documentation as an independent art form in itself.

Concerning participating with audiences in art pieces, I have become more aware of the importance of the spectator/audience in my projects. However, I was questioning how much I can include the audience in my pieces as part of the composition. In *JUMPJUMPJUMP* (2012), when I left the apparatus, it remained as a form. The spectator could play with media and it became his/her own memory. This nature of presentation let the spectator freely interact with the art.

Gradually, I switched media from photography to video and the body. This was not only chronological but also a progressive change. Consequently, my recent work was a dialogue between the body and time: future, present and past. The body performed in the present and by transmitting to media such as video/ TV monitors, it also existed in the past. The audience could anticipate the gestures of the body in the future. All these processes were a dialogue.

Finally, the organic relationship between live documentation and spectatorship became a main concern in my most recent work. This was due to the fact that I have gradually shifted media, at first using photography and then switching to video; my images were presented in a very different way. Photographic images were on photographic paper and were presented on the wall in a gallery space. However, video images were on TV or video monitors even if they were photographic images.

The body, especially the mediatized body, became an important element, and this fact led me to experiment live performance with video. During the live performance I did not record the performance because I wanted to maintain the idea of “live” as a means of live documentation.

Therefore, live performance is a form of live documentation. Also, throughout recent projects, I wanted to blur the line between different temporalities by using the body and images of the body. *Mnemonic Gesture I* (2010) created a minimal relationship between the artist and the invisible audience, and the other series of *Mnemonic Gesture* and more recent projects specifically addressed the idea of spectatorship. Participating in a live performance was definitely a challenge for the audience but his or her role remained crucial in the performance.

The question of the role of the spectator came out through recent projects and it became an important aspect of this research. The relationship between live documentation and the spectator was that live performance existed only once and the spectator was participating in the present. Afterwards, this live performance remained only in the spectator’s memory, and remembering it would be one of the roles of the spectator.

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